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Indiana Bookplates



Esther Griffin White







INDIANA BOOKPLATES

MEREDITH NICHOLSON



DESIGNED BY FRANKLIN BOOTH

INDIANA BOOKPLATES

ESTHER GRIFFIN WHITE



NICHOLSON PRESS
RICHMOND, INDIANA

1910

Copyright, 1910, by
ESTHER GRIFFIN WHITE

IN MEMORY OF MY BROTHERS

RAYMOND PERRY WHITE

ROBERT FISHER WHITE

INTRODUCTION.

THIS volume is merely an attempt to bring together, under one cover, information concerning Indiana bookplates and their makers, with some discursive commentary on various phases of the art life of the state, and biographical data of a necessarily limited character, the whole, if it should have any interest, to be of more or less value as a book of reference to the general Indiana public and an *ex libris* record to the collector.

It is in no wise to be regarded in the light of an essay at a critique.

Its minor purpose is to memorialize in print certain unusual personalities—among them my brother, Raymond Perry White—some the possessors of genius, others of brilliant talents, who had not, and have not, achieved that fame which might, or should, have been theirs. For those of whom Amiel says—

“The golden book contains but a section of the true geniuses; it names those only who have taken glory by storm.”

Neither does it pretend to be entirely inclusive, for doubtless there are many bookplates owned in the state, and designers native to Indiana, or resident therein, who have been omitted, but this is on account of lack of knowledge. In but one instance has the known existence of a bookplate been purposely ignored.

Explanatory comment, also, of what may appear entirely obvious, is naturally attendant upon a chronicle of this character, since it will be looked over by *ex libris* collectors abroad who are not, necessarily, informed with any degree

INTRODUCTION

of exactness, upon differing phases of life in this country and as to personalities of national importance and familiarity.

Since the completion of the text, the writer has learned that President Taft has a plate designed by Spenceley, an American designer of international reputation whose death occurred a short time ago, this plate being a presentation and only recently counted among the possessions of the President.

The writer begs also to state to any who may have previously looked over articles in certain American art journals, written by her on this same subject, that the phraseology in the latter has, in one or two instances, been reproduced in the present volume.

The writer's gratitude is due all those who have so kindly, courteously and generously responded to the many and necessary inquiries, but especially to Mr. Meredith Nicholson; Mrs. Newton Booth Tarkington; Mr. W. M. Hepburn, librarian of Purdue University; Miss Susan Ball, of Terre Haute; Mr. Demarchus C. Brown, State Librarian; Mr. Chalmers Hadley, ex-Secretary of the Indiana Library Commission; and Miss Florence Fox, of Richmond.

ESTHER GRIFFIN WHITE.





Designed by Fred Elbel

INDIANA BOOKPLATES.

CHAPTER I.

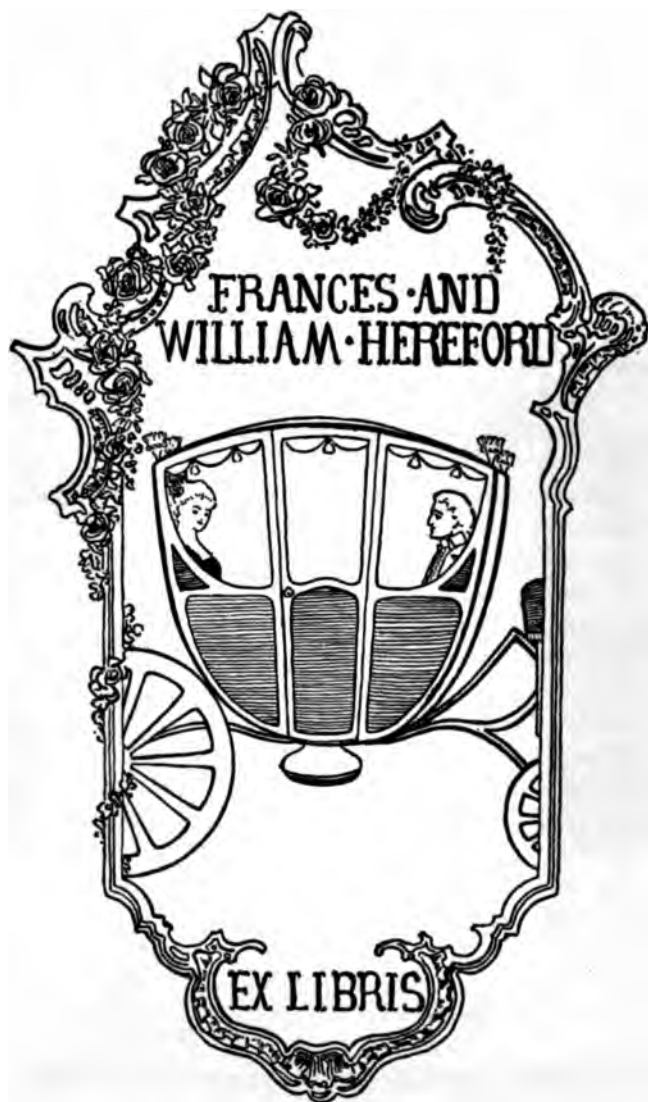
BOOKPLATE HISTORY.

MANY are the volumes reposing upon library shelves relative to the history of the bookplate. Some of value. Some not. Many of them interesting. Others innocuous. But all with informational intent.

The record of the German, the Austrian, the English, the French, the American plate has been given to posterity. But there is really very little to distinguish the nationality of a bookplate, especially the latter day one, the foreign or native artist following more the fashion of the hour, rather than working out any distinct motif which will characterize his plate as produced in Germany, or, say Australia.

Certain modern designers in the various countries which have exploited the bookplate, have attracted to themselves much attention for their individuality and have consequently become known as representative of the country in which they design. But it is as personalities that they have made their impress. It is altogether probable that they would have been as well known had their designs been produced in any other country.

It is in the style, not the nationality, that the bookplate becomes distinctive. And into the various styles are they marshalled. Broadly speaking, they are divided into the two great classes of armorial and pictorial, many subdivisions occurring under each, the former, which covers the Chippendale, Georgian, Jacobean, Celestial, Allegoric, Festoon, etc., including most of the valuable old plates. The



DESIGNED BY LOUISE FLETCHER TARKINGTON

INDIANA BOOKPLATES

latter, under which are grouped the Bookpile, Library Interior, Landscape, Portrait, Architectural, and other forms not exactly classified, the majority of the modern plates. And it is with the pictorial that the Indiana plate has chiefly to do.

"What is a bookplate?" some one might ask.

A bookplate is the simplest and most convenient way of indicating the ownership of a book. Worked in with the name of the person affecting it, the bookplate generally includes a complete design of some sort although this does not necessarily follow. The first bookplates were only name labels and their history is coincident with that of printing.

"Since I could not be an artist, I should have been in despair if I had not, from my birth, been destined for an amateur and a collector," says Goethe in "The Collector and His Friends," in which is set down the great defense of the faddist.

Perhaps the person who has not the collecting microbe in his blood may be happier than he who has. And perhaps not. There are, happily, no statistics on the subject, but the bookplate collector will be hard to convince to the contrary.

For the chase of the bookplate, if at sometimes elusive, is still a merry one. The world's most famous bookplate collector, Count Leiningen-Westerburg, whose death in January, 1906, was a distinct loss to the making of literature concerning this form of art, and whose enthusiasm sustained interest in many countries, left forty thousand plates. It is said that Westerburg corresponded with connoisseurs on Mars. Be that as it may, he was the greatest and most erudite collector known, was an author of repute, a man of delightful personality and a gentleman of the most exquisite courtesy.

But to the Indiana bookplate with which this screed has to do. In 1903, the writer conceived the idea of making



DESIGNED BY RAY WHITE

INDIANA BOOKPLATES

a collection unique in the annals of bookplates, to be made up of plates belonging to Indiana people and those designed by natives of the state. There is no collection of a similar character in existence, at least none generally known to the collecting gentry, and were this grouping entirely comprehensive, it would be interesting on that account alone.

For, notwithstanding sundry Americans who have written on this subject arrogate to the Atlantic seaboard the production of the bookplate in its pristine purity, it would be difficult to tell whether the designer of the average American plate hailed from Boston, San Francisco or Indianapolis. Almost all the literature, if it might be so dignified, that has been given to the public concerning this fascinating form of art, has been published—much of it—a decade or so ago, a little less in some cases, a little more in others; and since that time, the designing of bookplates has become a sort of madness, appearing inconsequently in the most unexpected places, so that the geographical location of American bookplate designers is not as fixed as it may have been, or thought to have been, at one time. Some of the most delightful American plates are now being put out in California and some of the plates of Indiana design were pronounced by Count Leiningen-Westerburg as among the best American plates of their particular class ever seen by him.

Many are the artistic sins, however, committed in the name of bookplate design, some especially flagrant breaches of artistic faith having been perpetrated in Indiana—although no more so than elsewhere—for the pictorial plate has opened the gate to the tyro, the amateur, the egotist who thinks he can outrage every artistic canon because he knows “what he likes,” to the pseudo elect, and other human incunabula.

These evolve many bookplate anomalies, the result being a sort of mongrel or half-breed plate, if it may so be put.



DESIGNED BY HERBERT SPENCER STUDY

INDIANA BOOKPLATES

For a bookplate must first and all the time flaunt its *raison d'etre*, namely, to push forward the name of the owner to the plate's most conspicuous outpost. The name must first seize the eye. No matter how artistic the design, or clever the motif, if the name is not the dominating element, the plate is a failure.

Bad drawing, too, characterizes many plates, although this is an inconsiderable point since many original designs are spoiled in the reproduction, especially when the former must be reduced. But a lack of intelligent conception as to what a bookplate should embody, its use, meaning and place, both in connection with books and art, appears to be the most prevalent fault in modern bookplate designing.

In March of 1909, the collection of the writer was on display during the month in the Herron Art Institute, Indianapolis, and this was an excellent opportunity to observe the Indiana plates, which were grouped together in juxtaposition to those of many other nationalities included in the same collection, and that the former held their own with the latter emanating from more sophisticated societies, was a matter of comment.

Indeed the Indiana plates, as a group, presented much that was fresh, versatile, spontaneous, new. The majority of them were from designs made by residents of the state, some of whom are among the best known artists in this country.

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DESIGNED BY MAY GREENLEAF



DESIGNED BY HELEN FORD



DESIGNED BY FLORENCE FOX

CHAPTER II.

"THE HOOSIER GROUP."

INDIANA is unique among the states in possessing a school of art, and by this is not meant, it is superfluous to state, a school where pupils are given instruction, although it has an excellent one of this character attended by many hundreds of students in the Herron Art School, conducted under the auspices of the Herron Art Institute in Indianapolis.

But it refers to a group of men—T. C. Steele, J. O. Adams, Otto Stark and William Forsyth—variously known as the "Hoosier Group" and the "Indiana Group," who sought to establish an Indiana school of art with more or less success. Being stylists of a recognized class and by combinations which have insured them the control of the Herron Art School in Indianapolis, which was a development of smaller schools and classes conducted by these men antedating the establishment of the former, they have been in a position to impose their artistic ideals and peculiar canons upon the painting public of the state, but have not thereby given impulse to originality or spontaneity. The art of some of their most brilliant pupils has been merely a replica of the latter's masters and, therefore, there are no new names appearing on the horizon to continue the work of this school.

"New" is not the word to use, however. There are new names, yes, but one should say, not vital ones. The best known are given over to accentuated mannerisms and attempted virtuositities in technique, which can only interest a public when accompanied by the white light of genius.



DESIGNED BY EVALENE STEIN

INDIANA BOOKPLATES

The subtlest art is the simplest in presentation, no matter how intricate the processes through which it is evolved. The failure of this school of art successfully to perpetuate itself and continue its traditions goes to prove the theory that only the occasional great artist is the product of the schools.

That is not saying that the men who make up this group do not, in their artistic output, brilliantly exemplify the success of those methods which they wish to establish as peculiar to the artists of this commonwealth, especially Steele and Forsyth, as Adams and Stark are more pronounced individualists and do not at all times paint with uniformity.

Stark, the only figure painter among them (although Steele has more or less successfully essayed the field of portraiture), possesses an indefinable quality not found in the product of the others and occasionally paints in a massy, decorative fashion.

Adams, on the other hand, who is acknowledged to be the most brilliant of the entire group, confines himself entirely to landscape, although he has lately been exhibiting marines which class of subject lends itself admirably to his vigor of treatment. Adams is a colorist of compelling charm and this, added to his virility of handling and his appreciation of light, make a harmonious effect in ensemble infrequently achieved in landscape.

Steele, the doyen of the group, and who has, through his long residence in his native state, his unswerving efforts to establish a standard of artistic taste and his wide acquaintance with artists of this and foreign countries, done more to create an art atmosphere in Indiana and forward the art interests of the state than any other one person, lacks, in his later product, a certain luminosity, so notable a characteristic of his earlier work. Mr. Steele's portraits, also, are not invariably convincing in flesh tones, although excellent in attaining the result of a likeness.



DESIGNED BY GAAR WILLIAMS

INDIANA BOOKPLATES


theories of artistic production now regarded as somewhat *passee*; but after their return to this country and their permanent residence in their native commonwealth, they adopted certain canons of the impressionists and they would be ranked by the public, which confuses effect with process, as belonging to the latter school of painting. While these artists paint broadly and without pronounced academic restriction, they are not pure impressionists. Much misapprehension exists with reference to the term "impressionist," the supposedly genuine impressionist juxtaposing his color on the canvas in its pure state, relying on light for the medium to produce those nuances created by other artists on the palette. In other words, the light, it is alleged, does the "mixing."

Impressionism is associated, in the minds of picture gallery visitors, with garish colors arranged in meaningless masses, a notion gained through the pseudo impressionism which has been rampant among students, amateurs and the faddists, but some of the greatest canvases painted by one of the most eminent exponents of pure impressionism, were painted in a low key.

There was, in truth, no "school" of impressionism which suddenly appeared to throw artistic society into confusion by a carefully calculated maneuver intended to capture a public given over to the admiration of classicism. It was merely through an accident that a group of artists, who had departed from then current methods of artistic production in France, were given this name, a newspaper writer having ridiculed a picture of Monet called "An Impression," by designating him and his associate secessionists as "impressionists." This term was, later, applied to those artists who painted in the manner just referred to and who were given over to the consideration of problems of light rather than those of form, and has become a fixed nomenclature, often vaguely and unmeaningly used.



DESIGNED BY CARL BERNHARDT



INDIANA BOOKPLATES

All this, however, is by the way, and has little bearing upon bookplate design in Indiana, save in some plates produced by students in the public schools of several Indiana cities, in which are seen a tendency toward impressionistic effect wholly foreign to legitimate *ex libris* design, which is entirely conventional. None of the five artists named, save Forsyth, has made bookplates, and Forsyth's record, so far as known, is one. But this one of the most interesting and apropos plates in the writer's collection, made for George Cottman, a former resident of Indianapolis and affiliated with the literary interests of that city, a lover of nature and given over to pedestrian tours, all of which is indicated in the design.

Unparalleled in the history of art in this country, however, is the spectacle of this group of artists, native to one commonwealth, returning, after many years spent in the more sophisticated European centers, to establish themselves permanently in the capital of their state and there formulate a school of painting, distinctive and distinguished, deliberately localizing themselves and their art for the paradoxical purpose of universality, and in seeking insularity finding cosmopolitanism. No other state in the United States can show a similar record. No like condition exists on this continent. It is unique in the annals of the æsthetic life of the western world and is a commentary on the relativity of the fine arts to the current life of the day.

Through the Utopian devotion of this coterie of men to an art ideal, a sentiment was developed which was, later, crystalized in the Herron Art Institute, one of the most interesting institutions of its class in this country, whose activities, on account of its situation in Indianapolis which is geographically the center of Indiana, reach the remotest portions of the state. Without exaggeration it can be said that the formation of the famous "Barbizon" school was no more epoch-making or momentous. And if the Indiana



DESIGNED BY GAAR WILLIAMS

INDIANA BOOKPLATES

School should not be continued in its apogee, neither was that of its celebrated progenitor.

Referring to those other resident artists of reputation, uninfluenced by the members of the Indianapolis Group, J. E. Bundy, of Richmond, is the best known, this artist, within the past decade, having won for himself a reputation as one of the leading American landscapists. Rarely seen in exhibition, Bundy's canvases are yet found in private collections and galleries all through the North and West, his studio on the outskirts of the town, being visited by art lovers from all over the country: His is a delicate, refined and exquisite art, which is still not deficient in virility, and with a jewel-like quality of pigment peculiar to himself. A devoted student of nature, Bundy puts into his work elusive qualities hard to define, but, perhaps, psychic in character. No matter how radiant the landscape depicted, there is a suggestion of that melancholy which is inseparable from the contemplation of beauty in any aspect. Bookplates, Bundy has never essayed, although his careful drawing and penchant for miniature effects would lend themselves admirably to this class of design.

Richmond, mooted as an "art center" in a way it does not at all deserve—for it possesses very few actual patrons of art and its criticisms are frequently philistine and indiscriminating—has still always been the home of a coterie of artists and to them can be ascribed whatever "art atmosphere" exists, or has been engendered, in that community.

Unschooling and self-taught, they have evolved an art in several instances, notable in achievement, this in the case of Bundy and the lamented Charles Conner, whose death a few years since removed a painter who was on the threshold of becoming second to none among the landscapists of his own country. And they have had a distinct influence on a number of younger artists, among whom have been some clever bookplate designers.



LIBRARY.

DESIGNED BY JOHN B. PEDDLE



ADAPTATION



DESIGNED BY H. E. FRENCH

CHAPTER III.

INDIANAPOLIS DESIGNERS

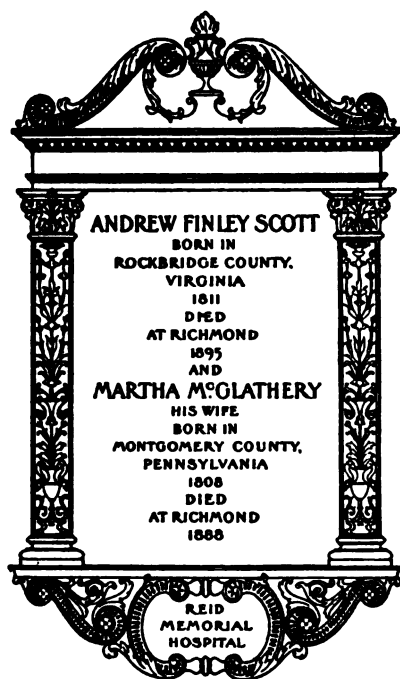
DECORATIVE art, however, has had more of an impulse in Indianapolis than elsewhere in the state, perhaps, through the medium of the public schools, whose system of instruction has been a distinct developer of latent talent, and for this reason a larger number of bookplate designers are to be found in the capital than in any other community in Indiana.

In bookplate design the work of two of the leaders in this phase of art—Mrs. Helen McKay Steele and Mrs. Margaret Steele Neubacher—has been very much influenced by Brandt Steele, son of T. C. Steele, a decorative artist whose accomplishment has been limited by his other interests but whose product is of the most distinguished quality.

Mrs. Steele, who has made some of the most charming of bookplates, frankly states her indebtedness to her husband when she says—

“My work in bookplates, title pages, etc., has been done entirely independent of any school instruction. My husband’s good taste and sincere criticism have been my teachers along these lines.”

Mrs. Steele’s art has been a versatile one and includes work in many differing media, a wide range of subjects having attracted her, but through all—landscape in oil, wood carving, pen and ink, water colors, portrait sketches, animal studies in colored crayons, bookplate designs and stained glass—there is a thread of consistency, slender though it be, that makes these diverse performances individual—the sense of decorative composition which is more apparent as Mrs Steele’s work grows more mature.



DESIGNED BY FRANCIS A. McNUTT

INDIANA BOOKPLATES

The most successful of Mrs. Steele's bookplates, therefore, are conventionalized designs, rather than the pictorial, illustrated here by the reproduction of the plate of ex-Governor and Mrs. Winfield T. Durbin.

Mrs. Margaret Steele Neubacher's artistic output has been in greater volume than that of Mrs. Steele, although she, too, studied only with her brother and father, having been under both in the Herron Art Institute. The majority of Mrs. Neubacher's designs are decorative in character, the list of plates made by her including those of many well-known, and, in some instances, celebrated Indianians, Charles White Merrill, whose design was made by Mrs. Neubacher, being a member of the Indianapolis publishing house of Bobbs-Merrill.

Miss Rhoda Sellick, whose *ex libris* design is one of Mrs. Neubacher's most successful, has been a factor in the art life of the capital city for many years, being an instructor in the Shortridge High School, an indefatigable and conscientious worker in those phases of art exploited in the public schools of Indianapolis; her never-flagging enthusiasm, bouyant spirit and erudition having given an impetus to artistic endeavor which has resulted, in a number of cases, in notable achievement, has created an interest in widely varying classes and given an impetus toward decorative design found in no other community of the state.

Mrs. Neubacher's first plate was made for Mrs. Janet Bowles, wife of Joseph Bowles, former editor of *Modern Art*, that beautiful and lamented magazine, Mr. Bowles now being connected with art affairs in New York, both Mr. and Mrs. Bowles having long been conspicuous exponents of æstheticism.

Another of Mrs. Neubacher's plates was done for Mr. and Mrs. Booth Tarkington, under the name of "Louise and Booth," this being a fetching design in two colors, and used by the Tarkingtons in their joint volumes, although



DESIGNED BY HOWARD MCCORMICK

INDIANA BOOKPLATES

they possess another plate of this character made by Jack Stark, of Kansas City, who designed it for Mr. and Mrs. Tarkington in Paris, and which appears in the books in their apartments in that city.

Mrs. Tarkington, herself, is not only a verse writer of great charm, her poetic product having appeared in several of the leading contemporaneous periodicals, but a fascinating designer of bookplates, she having made *ex libris* designs for several well known writers, including Mark Lee Luther, and for his wife, Grace Richmond Luther.

A plate made by Mrs. Tarkington while in Germany, for Howard B. Wetherell, an old school friend of Mr. Tarkington, is one of the best plates, from the standpoint of the *raison d'etre* of a bookplate, namely, as an indication of ownership, that has ever been designed by a native of the state, the name in red letters against a black background, seizing the eye at once. And this is, as has been said, the test of a bookplate, for no matter how attractive the design, if the latter overshadows the name, which must be searched for, the bookplate, *per se*, has failed in its reason for being.

Booth Tarkington has a personal plate designed for him by Miss Anna Hasselman, one of the most prolific makers of plates in Indiana, which has a certain felicity of motif—Pan playing his pipes while twiningly seated in the initial letter of the author's surname, this being used by Mr. Tarkington in some of his books individually possessed.

Miss Hasselman, a native of Indianapolis, but now resident in Washington, where she teaches painting, drawing and history in Mt. Vernon Seminary, is one of the most versatile bookplate artists the state has produced, her designs, while largely pictorial, possessing in almost every instance, some characteristic element or reminiscent appeal of the owner. In instance, in the plate of Mrs. Annie Porter Mason, daughter of ex-Governor Albert G. Porter, the gateway of the palace in which Mrs. Porter lived with her





INDIANA BOOKPLATES

father, while the latter was American ambassador to Italy, is the point of interest in the design, the border being decorative, the ensemble making one of Miss Hasselman's most effective *ex libris* designs.

Miss Hasselman has made bookplates for many of those conspicuous in the social, literary and educational life of Indianapolis, a plate for Frank Graef Darlington being interesting from the fact that Mr. Darlington is a well-known book collector. Mr. Darlington, however, affects the *bizarre*, the gruesome, in *ex libris*, having a second plate, made by "Bowers," the famous cartoonist of the *Indianapolis News*, now a resident of Oregon, which has a hideous and inexplicable fascination.

The University Club, of Indianapolis, to which belong many Indiana celebrities, and others whose residence is confined to the state, including Meredith Nicholson, James Whitcomb Riley, Booth Tarkington, Senator Albert J. Beveridge and George Ade, has a plate made by Miss Hasselman, and Stoughton A. Fletcher, a brother of Mrs. Tarkington and prominent in the life of Indianapolis, has one done by the same artist.

Interesting are a number of plates designed by Thomas C. Tallmadge, of Chicago, a kinsman of Miss Hasselman, that for Miss Catherine Eddy, seen in illustration, being the former personal plate of Mrs. Albert J. Beveridge, wife of Indiana's senior senator.

Another Indianapolis artist who has made several excellent and charming plates, is Miss Julia Graydon Sharpe, that of Joseph K. Sharpe being one of the best figure designs produced by any Indiana artist, and includes what very few plates of Indiana origin have in their make-up, an armorial motif, although the plate is, in itself, pictorial in effect.

Miss Sharpe's own plate is an especially good one and apropos to herself as an artist, the seated figure being effectively posed and the subordinate motif being obvious.



DESIGNED BY TOM BIRD

INDIANA BOOKPLATES

An Indianapolis designer who has shown himself possessed of artistic discrimination, is Jesse Friedley, who has made several plates of a highly conventionalized character, one of them, that of Evans Woollen, president of the Indianapolis Art Association, also having a heraldic note, although not a plate of this class. While neither of these plates—the Joseph K. Sharpe and the Evans Woollen—can be placed in the category of the armorial, the fact that they have indicated in their composition the family arms, makes them noticeable in a chronicle of designs almost entirely pictorial.

A few individually designed plates are to be found in Indianapolis which are interesting chiefly in displaying the characteristics, family history, tastes and predilections of their owners but which are not especially valuable as examples of *ex libris*, being, in several instances, formless and chaotic and having no seeming basis of composition, although all of these plates cannot be so designated. Many such plates, not only in Indianapolis, but elsewhere, originate in the art classes of public and private schools, and would be notably clever if recognized as possessing embryonic possibilities and artistic acumen, rather than as a distinct achievement.

Brilliant accomplishment is not infrequently retarded, or entirely nullified, by acclaiming promise as fact. Mediocrity in the arts is too often regarded complacently, the result of little learning, the glitter and glamour of the deadly phrase-maker, second-rate information sifted through literary middlemen and the strangle clutch of the pseudo. This in *ex libris*, as well as in other phases of the arts, has reduced much modern bookplate design to banality and actual vacuity.

It is the day of the apotheosis of the commonplace.

To return—two Indianapolis bookplate designers, now resident in California, Miss May and Miss Grace Greenleaf, have made, as often animadverted upon in various publi-



DESIGNED BY ADA ELLSWORTH

INDIANA BOOKPLATES

cations by the writer, a few of the most delightful plates, decoratively considered, ever produced in this country, their output being limited and restricted to seven or eight.

While not desirable as "working plates," on account of their size, and while charming as examples of decorative art rather than as practical bookplates, their dominating motif is so marked that they have been eagerly sought after by collectors, that of Miss Carolyn Salter, of Richmond, being included in many of the best known European collections through the medium of exchange with the writer, this plate being fascinating in its swirl of line.



DESIGNED BY FRED NELSON VANCE



DESIGNED BY MAY GREENLEAF



DESIGNED BY JULIA GRAYDON SHARPE

CHAPTER IV.

RICHMOND DESIGNERS.

WHETHER it is the paintable landscape about Richmond, or whether owing to some more subtle condition, this community has, since its earliest history, been the home of many artists, some of whom have achieved celebrity, others not being known outside their native state and town, but all self-taught, and, strangely enough, the majority have developed their talents through the medium of commercial painting.

The artists of the town are responsible for the much mooted Richmond Art Association. Not they of it. For it was the Richmond artists, with Miss Charlotte Mendum, of Boston, Massachusetts, supervisor of art in the public schools, since deceased, who originated and inaugurated this institution, Miss Mendum, herself an artist and competent critic, interesting the school board in this enterprise, and the artists, the merchants, without whose financial support the annual exhibitions could not be given.

As stated elsewhere, the town has a reputation as an "art center," that is not justified by any conditions existent therein, there being no actual art patrons, with one or two exceptions, the real lovers of art being found largely among those unable to indulge their tastes. Likewise intelligent discussion of, and comment upon, art in its various phases, is rarely heard outside the coterie of artists, but among them problems of technique, theories and schools of painting, philosophies and the history of art are talked of with as much vivacity as in the studios of the metropolises.

The middle and latter part of the nineteenth century was marked in Richmond by the presence of a Quaker portrait painter, Marcus Mote, who, while painting after the manner of the old school and whose accomplishment rose very little above the mediocre, still fostered such a spirit of



DESIGNED BY RODA SELICK

INDIANA BOOKPLATES

art and painted so many portraits of the denizens of the town, that he can be looked upon with nothing but interest and admiration. His really notable achievements were in miniature painting, some delightful examples of his art in this medium being extant, one included in the collections of Maude Adams, the celebrated actress.

Later, Mrs. Mattie Curl Dennis, wife of Professor David W. Dennis, a long time and distinguished member of the Earlham College faculty, through a series of lectures delivered before the club women of the town, roused that interest and enthusiasm in the history and practice of art, which enabled the local artists and Miss Mendum, after Mrs. Dennis' death, to organize the local art association, the brilliant services of this gifted and amiable woman toward the creation of a feeling for art in Indiana being worthy of unstinted eulogy. A memorial to Mrs. Dennis, in the form of a collection of books upon art, was placed in the Morrisson-Reeves library of the city, by contributions from Mrs. Dennis' appreciative townsmen and women.

The fact that Richmond is second in the production of bookplate designers in the cities of the state can, therefore, be accounted for in no more definite manner than that the town, as stated, has, paradoxically enough, some stimulating force toward artistic creation, manifested by the existence of unschooled artists among its citizens since its foundation in the early part of the last century, and through no direct influence of organizations, institutions or individuals.

The most prolific maker of *ex libris* designs from Richmond, is the present clever cartoonist of the *Indianapolis News*, Gaar Williams, who succeeded "Bowers" on that well-known paper, which has been the instrument in the development of a number of Indiana's black-and-white artists, Mr. Williams having previously, however, acquired a reputation as staff artist on the *Chicago Daily News*, with which he stayed for three years.



DESIGNED BY FRED NELSON VANCE

INDIANA BOOKPLATES

Mr. Williams is a product of the schools, having studied in the Cincinnati Art School and the Chicago Art Institute, and his plates—almost without exception being in the exploitation of the figure, sometimes used symbolically, frequently merely decoratively—show the result of accurate instruction, as well as of individual talent.

Mr. Williams has been very successful with his plates for men, that of William Malette Colwell, used as an illustration, made with special regard to Mr. Colwell's penchant for the dramatic art, symbolized by the nonchalant and engaging figure and the mask; the plate of Miss Rhea Reid, the graceful figure of a young girl, being indicative of Miss Reid's fondness for yachting, Miss Reid, as is Mr. Williams, being a former resident of Richmond. This latter plate was much admired by Count Leiningen-Westerburg, who pronounced it one of the most charming of modern American pictorial plates.

Carl Bernhardt, editorial writer on the *Richmond Palladium*, has made some good plates, the best of which is that of Dr. J. E. Cathell, the well-known clergyman and lecturer; another plate, heraldic in character, made for Mr. Bernhardt's grandparents, Judge and Mrs. Lewis D. Stubbs, being interesting from the personality of the owners as well as for an *ex libris* design, Mrs. Stubbs, who died recently, having been a factor in the art life of the state, one of the founders of the Indiana Ceramic League and the Richmond Art Association, and for a half century identified with the art interests of Richmond and Indiana.

The work of Mrs. J. E. Cathell, of Richmond, daughter of Mrs. Lewis D. Stubbs, and an artist whose talents have of late found expression in the field of design, is referred to elsewhere in this volume under the head of Library Plates.

The death of another young artist, Paul Keinker, a few years ago, removed one of the most promising students in



DESIGNED BY RAY WHITE

INDIANA BOOKPLATES

the state, for although not yet twenty and still in school, Mr. Keinker had done some excellent work in illustration and design and gave earnest of serious achievement, his only bookplate, reproduced here, showing an imagination and a disregard of the purely conventional which bade fair to win him distinction in this field of art. The plate was made for Miss Naomi Huber, a young girl just being graduated from school, and the feminine figure looking toward the rising sun, leaving her books for the moment, is most apropos. This was another plate felicitated by Count Leiningen-Westerburg, in whose collections it is included.

One of the best plates designed by an Indiana artist is that of Miss Florence Fox, an artist and poet, whose modesty and timidity have made her known to but few, this *ex libris* design, both in conception and composition, being ideal and reminiscent of Miss Fox's personality.

With infinite patience, Miss Fox produced a few years ago, a remarkable book, the contents being poems written by herself called "Pan and Psyche Rhymes," which displayed poetic talents of a high order, the book being lettered, decorated and illustrated, as well as bound, by Miss Fox, and being a notable example of bookmaking. It is now in the possession of the librarian of the University of Michigan, at Ann Arbor.

Miss Fox is making some of the most striking and legitimate bookplates now being put out in the state, recently having made a child's plate for a little boy living in Nashville, Tennessee, John Russell Niles, which is notable as being one of the very few portrait plates by an Indiana *ex libris* designer, the figure being a dominating, although harmonious, part of the whole.

The Yaryan plate of Miss Fox's design, shows Mr. Yaryan's vocation, that of consulting chemist, the pine trees seen through the open window continuing the motif, since



DESIGNED BY HERBERT SPENCER STUDY

INDIANA BOOKPLATES

Mr. Yaryan is interested in chemical experiments connected with the pine forests of the South.

J. Bennett Gordon, editorial writer on the *Indianapolis Sun*, whose long connection with the *Richmond Item* and identification with the political life of Indiana, has made him one of the conspicuous figures of the state—Mr. Gordon possessing a unique personality and being a pungent editorial writer of inimical style—has a plate which embodies some individualities peculiar to himself, showing a corner of his library in his home in Richmond, with his college seal and a musical excerpt from his favorite song. It was designed by a personal friend, Miss Jeannette Landwer, of Richmond, who indulges her talents in artistic pastimes.

An interesting plate owned by a native of Richmond is that of Ralph Morris, for several years a resident of Japan but now of the faculty of Dartmouth College, where his *ex libris* design was made by a Japanese artist, who displayed the name of the owner in the characters of the Japanese language but inserted the words "*ex libris*" in the upper left hand corner, the plate having the effect of a small Japanese print in black and white.

Several ideal designs are shown in the illustrations from the pencil of Herbert Spencer Study, a member of an old Richmond family, who received no instruction other than that had in the Richmond public schools and who is now a draftsman with the Vancouver & British Columbia railway, with a residence in Vancouver, although he long lived in New York where the majority of his bookplates were produced. Although his artistic product is regarded by him as a recreation from his professional pursuits, he is still regarded as a designer of originality and an artist of great natural talents, his plates all showing a charming fancy in combination with much technical perfection not often found so happily fused.



DESIGNED BY "BOWERS"



DESIGNED BY ALFRED L. KOCHER



John Gutzwiller & Co. New York

DESIGNED BY HOWARD MCCORMICK

CHAPTER V.

RAYMOND PERRY WHITE.

AMONG the interesting personalities of Richmond, was Raymond Perry White, or "Ray" White as he was more generally known and as he signed his artistic product, whose work, within a year before his death in December, 1908, was beginning to attract attention, Mr. White having been an artistic genius and a producer in varying media, engraving on copper, wood and steel, as well as on the precious metals; modeling; carving on wood and ivory; painting in water-colors and pastels; working in black and white; designing, especially in the field of the bookplate; being a capital caricaturist and a portrait artist of unusual acumen; lettering manuscripts and, in short, producing without instruction and with perfection of form in almost all artistic mediums except painting in oils.

Mr. White, a life-long invalid, never regarded his work seriously, fixing his attention upon some aspect of art, working at it for a few months and then abandoning it for experimentation in other phases.

His most notable achievement was in miniature portrait bas-reliefs on ivory, Mr. White being able, without sittings, to produce a facsimile of his subject, without fault as to likeness and admirable in technique. His accomplishment was limited, however, as he had only indulged his fancy in this form of art about a year previous to his death, his two best known miniatures being portraits of J. Bennett Gordon, one of the leading newspaper men of Indiana, for whom the artist entertained a great admiration and the warmest friendship; and of James W. Morrisson, a son-in-law of William Dudley Foulke, now resident in Chicago.



DESIGNED BY JULIA GRAYDON SHARPE

INDIANA BOOKPLATES

In *ex libris* design, Mr. White made a number of interesting plates, the majority of which were armorial in character, the artist having made a study of heraldry and being something of an authority on that interesting science, having engraved a few plates on wood, among the latter being one for Mr. Foulke with which Mr. White was not, however, entirely satisfied.

A second plate engraved in this medium, was for Miss Edith Tallant, of Richmond, for whom Mr. White made several plates. Mr. White was not a lover of the modern process plates, because of the loss of character suffered by the original in the reproduction, and had expected to engrave a number of plates on both wood and copper, for which he had engagements, but his death intervened.

As just stated, Mr. White had had no instruction but "followed the rules without knowing them," as a great philosopher has said is the only ideal manner of production in the arts, and, had this artist lived, he would have been a conspicuous demonstration of this pronouncement.

Schools often cramp, hinder, blight, deflect. They develop talent. They can do very little for genius.

Mr. White was not only an artist, but a scintillating conversationalist, a writer of parts and the possessor of the keenest, most critical and most discriminating mentality. With a constantly tortured body, he performed prodigies of labor which called for unremitting attention and closest scrutiny, engraving for uninterrupted hours, on his knees before his window-seat, a sitting posture being impossible to him, and walking always with the support of crutches.

His was a brave, bright and courageous spirit and his death was not only mourned by his friends, but deplored by the public as the unfortunate termination of a career which was on the threshold of brilliant accomplishment.









DESIGNED BY THOMAS E. TALLMADGE



DESIGNED BY MARGARET STEELE NEUBACHER

CHAPTER VI.

IN AND OUT OF INDIANA.

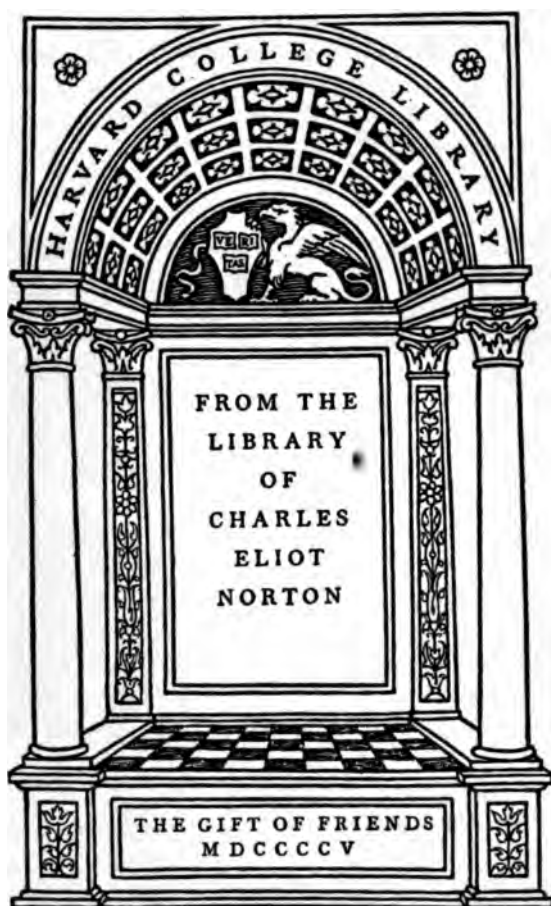
INDIANA has a number of distinguished citizens no longer resident in the state, who are still, in a measure, affiliated with its life and who make frequent journeys to their native towns, many of whom possess interesting examples of *ex libris*, and among these none is better known than Francis A. McNutt, litterateur and diplomat, from Richmond, although Mr. McNutt has lived abroad, chiefly on the continent, the greater part of his life.

Mr. McNutt is a picturesque figure and his activities have been varied. Early in his career he became ardently, if evanescently, an exponent of an æsthetic cult which exalted the garden flower and affected impulsive and strangely hued neckwear.

Completing his education in Germany and Italy, he later departed from the Presbyterian faith of his people and became a devoted member of the Roman Catholic church, for ten years, from 1895 to 1905, having been Chamberlain of the Pontifical Court in Rome. Subsequent to this he was connected with the diplomatic service of the United States, having served as secretary of legation in Constantinople and Madrid.

Always an accomplished and graceful writer, Mr. McNutt has of recent years given himself over to the production of works on American history, the latest of which is "Fernando Cortez and the Court of Mexico," published by Putnam's.

One of Mr. McNutt's most applauded actions, from the point of view of the *ex libris* collector, was the making of a bookplate as a memorial to his grandparents, who reared and educated him and who were leaders in the social and



DESIGNED BY BRUCE ROGERS

INDIANA BOOKPLATES

commercial life of his native city of Richmond, this plate being placed in a library presented by Mr. McNutt to the Reid Memorial Hospital in this town, and being a chaste example of its class.

Meredith Nicholson, whose plate forms the frontispiece of this volume, looms so conspicuously before the contemporaneous public, and so well known are his achievements as poet and novelist, that detailed comment here would be superfluous, suffice to say that in all the annals of bookplate collecting, never was there known so generous, amiable and courteous an owner of a bookplate, not the least interesting characteristic of the latter being its designer, the magazine illustrator, an Indianian now a denizen of New York, Franklin Booth, who has been termed by the editor of a leading magazine "the best pen-and-ink man in America."

Beginning his public career as an artist with reproductions in the *Indianapolis News* of illustrations to some of his own verses, and while having studied for brief periods in the Chicago Art Institute and with the Art Students' League, in New York, Mr. Booth still does not regard himself as a product of the schools, saying:

"I believe in schools to a certain extent, yet I think a knowledge of art is not a thing held in trust by any, but is, rather, universal and comes to them who hunger and thirst after it."

Pointed inquiry has failed to elicit definite information as to Mr. Booth's further bookplate exploits, but the Nicholson plate—which, by the way, is one of the few designs engraved on copper among Indiana bookplates—puts him among the first of modern American *ex libris* designers.

Howard McCormick, a native of Indiana, and at one time a staff artist on the *Indianapolis News*, and recently art editor of the *American Magazine*, is a young artist who is



DESIGNED BY MARGARET OVERBECK

INDIANA BOOKPLATES

attracting to himself admiring notice as a wood engraver, his accomplishment in this fascinating and difficult form of art being notable, his work in this medium having appeared in *The Century* and other periodicals, and is all the more remarkable as the artist only recently made an essay into this field and through his own experimentation has achieved those distinguished results which have commanded the attention of both a lay and an artistic public.

McCormick is skillful in the use of the white line of which the Bewicks were masters, and his bookplates in the rare medium of wood engraving are among the best produced by any modern artist, that for the sculptor, Gutzon Borglum, having been designed from a seal ring belonging to Borglum.

While Charles Major, of "When Knighthood Was in Flower" fame, is something of a bibliophile and has one of the most valuable private libraries in the state in his home at Shelbyville, he still disclaims the possession of a bookplate. However, the unmistakable label reproduced here appears in each volume ornamenting his library shelves.

"I lost so many books by lending them," writes Mr. Major, "that I was forced to adopt the bookplate I am sending you. It seems brusque and ungracious, but it is not meant to be so to those who treat me and my books right. In any case, the painful loss of books ceased soon after I adopted the bookplate and it has kept for me both my books and my friends—in many cases. The bookplate is not worth your using, but I send it to you because you have asked for it."

This is one of the most delicious examples of *ex libris* of its class and deserves the attention of all future writers on bookplate art.

The Tarkington plates have been referred to elsewhere in an account of those Indianapolis designers whose output they are, including the Stark plate which it might be well



DESIGNED BY HELEN L. ROOD

INDIANA BOOKPLATES

for collectors to remember is largely used in their books in their apartments in Paris, the joint plate by Mrs. Neubacher appearing in their joint volumes kept in this country.

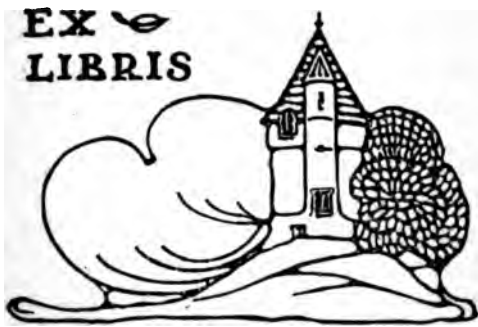
That a number of Indiana celebrities and public men do not own bookplates is interesting to chronicle, George Ade being one who declares himself, in no wise unashamed, the non-possessor of an *ex libris* design to mark his individual volumes. It is somewhat curious, too, that the late Lew Wallace, although a man of alleged bookish tastes, testified to by the erection of a separate building for the housing of his library, had no bookplate.

Edward Eggleston, on the other hand, was an early owner of an *ex libris* design for the books in his library, and while it has no particular value as a bookplate from the standpoint of originality in its make-up—for the figure is a reproduction of Fra Angelico's "Reading Monk" and the lettering from Chaucer, this latter having been engraved over the library door of the Eggleston homestead in Madison, Indiana—it is still notable in indicating Mr. Eggleston's classic taste in literature and art.

Edward Eggleston, author of "The Hoosier Schoolmaster," had a bookplate. Lew Wallace, accounted, after a fashion, a more elegant writer, had not. The possession of a bookplate, in a manner, is more or less significant. Roosevelt, now, has an excellent plate. Taft has none. However, this is merely by the way.

Bruce Rogers, an Indiana man, now with the Boston publishers, Houghton-Mifflin Company, is one of the first modern designers of *ex libris* native to the state; that is, a recognized bookplate artist, although the only plate owned by anyone living in the state, made by Mr. Rogers, is that of Dr. Richard B. Wetherill, of Lafayette.

Mr. Rogers is at the head of the special bookmaking department of the famous Riverside Press, the artistic examples of the printing art, made under his direction, and



TARKINGTON 


DESIGNED BY JACK STARK

INDIANA BOOKPLATES

the title pages of his design, ranking him as an artist of versatility and imagination.

Mr. Rogers made one of his first bookplate designs for James Whitcomb Riley, the plate being of an attractive and apropos character, but as this was lost by Mr. Riley, it was never reproduced, Mr. Riley expressing much regret over its inexplicable disappearance in talking about his present plate.

The latter was made by an American artist, Tom Bird, and presented to Mr. Riley, in whose books it now appears, Mr. Riley stating that he liked it for the "bright corner," in which the figure of the little boy with the pile of books is placed, the black and white presentment giving a very realistic effect of sunshine.

Mr. Riley, for a long time, however, refused to paste the plates in his books, as he stated no matter how carefully he counted the books held by the little boy, the number invariably ended thirteen.

"I thought someone was trying to hoodoo me," said Mr. Riley.

But one day Mr. Riley found the fourteenth book and thereupon utilized the *ex libris* design for his library.

A *bizarre* design for a bookplate is that of Dr. David Starr Jordan, former president of Indiana University, now holding the same official position with Leland Stanford, in California, but appropriate to Dr. Jordan's scientific researches. The plate was made by a young architect, a recent student in Leland Stanford, and now a resident of Idaho.

Two other attractive plates bearing the Jordan name are used in the University Library, one being called "Leland Stanford, Jr., University Library. Jordan Library of Zoology, presented by David Starr Jordan." The other being a memorial plate, "The Barbara Jordan Library of Birds."

An artist who has made some of the most exquisite of modern American pictorial plates is J. Clarence Ball, of



DESIGNED BY ANNA HASSELMAN

INDIANA BOOKPLATES

South Bend, whose canvases have appeared in all the great national exhibitions, and who possesses an intense and poetic feeling for landscape, the majority of his plates embodying in their design some form of landscape art treated decoratively. Mr. Ball has no record of the plates he has made and the accompanying list is, therefore, incomplete, the acme of his bookplate art, so far, being displayed in the plate of Fred Elbel, a member of the musical Elbel family of South Bend, this *ex libris* design in six colors being a delightful example of a pictorial plate.

Fred Nelson Vance, of Crawfordsville, an accomplished artist long resident in Paris, has made several charming plates, one for the public library of his native town, which is a highly attractive example of *ex libris* art; another being for the Art League, of Crawfordsville, the latter effective in drawing and composition and possessing much grace and eclat in the pose of the figure.

George Barr McCutcheon, a Hoosier and citizen of the world, whose "best sellers" have been always the most widely read of their day, has an effective plate done by Ralph Fletcher Seymour, of Chicago, an American bookplate designer of international celebrity, who has made many plates for those of various fames, McCutcheon's plate being especially nice in the mantling.

John McCutcheon, the famous cartoonist, has no plate, as has not David Graham Phillips, an Indiana novelist living in New York, who states that possibly he might not have lost so many books had he had a bookplate.

Robert Underwood Johnson, editor of the *Century Magazine*, a native Indianian, but so long a resident of New York as to be almost de-Hoosierized, has, he guardedly admits, an interesting plate although it is segregated darkly upon the inside covers of Mr. Johnson's books. Strangely enough, this great publishing house has for its president, also, an Indianian, and the editor of *St. Nicholas*, published



INDIANA BOOKPLATES

under its auspices, was born in the state, all three being natives of Richmond.

No modern Indiana poet is better known than Evaleen Stein, whose two volumes of verse, "One Way to the Woods" and "Among the Trees Again," delighted alike all lovers of poetry and nature, this writer's poetic art being of the most exquisite, delicately limned and evanescently outlined as a Japanese print, with an ariel-like trick of fancy. As an artist with brush and pencil, Miss Stein is as perfect a technician as she is with her pen, her illuminated texts having a mediæval suggestion and her decorative manuscripts being pre-Raphaelitish in sentiment. Her bookplates, and she has designed but four, all include a flower motif, conventionalized, indicative of her ever haunting love for those expressions of natural beauty which she has woven into the fabric of her verse. Evaleen Stein is not the only poet of her family, her much loved brother, Orth Stein, having been widely known as a brilliant and gifted newspaper writer, his death some years ago being still mourned.

Among other Indianians who have attained distinction and who might be thought to have bookplates, but who do not possess these piquant appendages to the library shelf, are William Vaughan Moody, poet and playwright, recently deceased; Wilbur D. Nesbit, whose newspaper verse is known from coast to coast; and Frederick Landis, the picturesque young politician who has recently turned novelist most successfully.

The Hon. John W. Foster, whose "Diplomatic Memoirs" gives a history of his achievements and exploits in the field of diplomacy in which he is one of the most distinguished figures among the moderns, has no plate of his own, although Mrs. Foster has an appealing one reproduced in this volume.

No Indianian is better known than William Dudley Foulke, author, editor, publicist, and sometime connoisseur,



DESIGNED BY BRUCE ROGERS

INDIANA BOOKPLATES

whose permanent residence is Richmond, Mr. Foulke having two plates, both armorial, one designed by Carl Bernhardt, of the latter town, and being a joint plate with Mrs. Foulke, Mr. Bernhardt, however, not being pleased with the plate on account of some heraldic inaccuracies and from the fact that the original drawing, an effective one in composition, was spoiled in the reproduction. Mr. Foulke's present personal plate was designed and engraved on wood by Ray White, also of Richmond, although Mr. White was much dissatisfied with the reproduction, so that neither of the Foulke plates are representative of the makers.

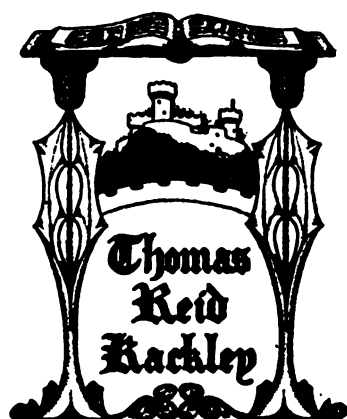
Very few of those prominent in the political life of Indiana have, or have had, special *ex libris* designs, neither Senator Shiveley nor Senator Beveridge being the possessors of bookplates, nor are members of their families, although Mrs. Beveridge, before her marriage, is represented by the Catherine Eddy plate shown in the illustration. Ex-President Benjamin Harrison had no plate, nor has ex-Vice-President Charles W. Fairbanks.

Of the Governors of Indiana, ex-Governor Winfield T. Durbin, whose residence is Anderson, and the present incumbent of the office, Hon. Thomas R. Marshall, are, so far as investigation reveals, the only gubernatorial officials who own plates, the Durbin plate being a joint one, the conventionalized shamrock and thistle, indicating Mr. Durbin's national origin, the design being made, as stated elsewhere, by Mrs. Brandt Steele, of Indianapolis.

Governor Marshall's plate is from a design by Ray White and was a presentation, the basis of the composition being symbolic of the owner's classic preferences in literature.



DESIGNED BY MRS. WARREN MULLETT



DESIGNED BY HELEN MCKAY STEELE



DESIGNED BY WILLIAM ABBOTT

CHAPTER VII.

LIBRARIES AND COLLEGES.

ALTHOUGH detailed inquiry as to possible plates owned by public and endowed libraries, and those of the state and sectarian institutions, has not been made, the writer has been informed by public officials, and those in a position to have exact knowledge, that very few distinctive plates are in use, although, naturally, every library has its own book label.

The State Library, housed in the capitol building in Indianapolis, has no plate other than one whose design is an adaptation of the state seal, and that the latter could be metamorphosed into an effective plate, is shown by its reproduction in color and with a more harmonious composition, in illustration of one or two books to be found in this institution, but in the form used for the library, the design is subordinate to the numbered designation of the volume.

In the library, however, are to be found a few good old armorial plates, the only one of Indiana significance being that of the Parry family, numerousely represented in the state, sent to the State Library by a resident of Maine by this name.

By far and away the most interesting plate in the state institution is that of Hyacinthe Lasalle, found in several volumes owned by him in the collection lately acquired from the estate of Judge Charles B. Lasalle, who died on September 27, 1909, in Logansport. Hyacinthe Lasalle was born on the present site of Fort Wayne, in 1777, and is said to have been the first white child born in the state north



DESIGNED BY EVALEEN STEIN

INDIANA BOOKPLATES

of Vincennes, his mother having been the daughter of Frances Bosseron, of Revolutionary fame.

This plate was not printed, but was of simple design made with pen and ink, with a slight pretense to a decorative border, having "Vincennes" at the top, "1824" at the bottom, with the name "Hyacinthe Lasalle" and "No." appearing between. One of these plates has been gone over with water-colors in various tints, which adds a charm to this, perhaps the earliest bookplate of Indiana design known.

Purdue University, in Lafayette, where a considerable interest in bookplates is current, has, at present, no engraved plate of its own, although one is in contemplation, and the University seal is used in lieu thereof, the lettering of the label being of a decorative character. Of the faculty, *ex libris* designs are found in the private libraries of Dean Charles O. Benjamin, Mrs. Emma Mont McRae, Madame Pauline Davies, Dr. Stanley Coulter, Mr. E. A. Ellsworth, Professors Arthur W. Cole and E. H. Davis.

The plate of Professor Cole, which is a joint plate under the names of Arthur W. and Emma L. T. Cole, is an admirable design, engraved on copper, by W. F. Hopson, of New Haven, Connecticut, a leading American designer whose work is in demand among foreign collectors.

Miss Ada Ellsworth, daughter of E. A. Ellsworth, bursar of the faculty, has made several unique *ex libris* designs, with landscape for basis of the compositions, those of Mr. Ellsworth and Dr. J. M. Smith having an added decorative motif showing the fondness of both for the chase and piscatorial pastimes, these two being most effective in reproduction, being etched on heavy white paper, which lends itself admirably to the realism of a landscape design.

Dr. Stanley Coulter, widely known as a scientist, states that his plate "represents my three chief pleasures—trees, books, tobacco. Hence the motto, *Carpe Folia*." However, the halftone process used in reproducing the original draw-



DESIGNED BY LOUISE ZARING

INDIANA BOOKPLATES

ing, does not, in this instance, give as good an idea of the vigor of the latter, the trees and the winding river seen through the open casement, with the books and pipe in the window-seat, being charming pictorially.

Dean Benjamin's plate was designed by his daughter, Mrs. Marion Woodbury, who also made the joint plate of Mr. Woodbury and herself, the motto on the latter, "Mentally, morally, physically—what is worth so much as outlooks from high places," being especially apropos. Dean Benjamin's plate is partially an adaptation, the gateway of St. John's Hospital, Canterbury, being taken from a water-color sketch done by Dean Benjamin himself, the Benjamin arms being shown above, the balance of the composition symbolizing his tastes—book, pipe, cigar, pen, pencil and brush, the cogged wheel standing for his profession, mechanical engineering.

One of the few copper plates found in the state is that of Madame Davies, of the Purdue faculty, the plate having been engraved in Paris, where its designer, Madame Davies' brother, Paul Mariotte, lives, and is especially happy in being indicative of the owner's classic tastes.

Of the other two state colleges—Indiana University, in Bloomington, and the State Normal, in Terre Haute, little can be said as to bookplate interest, neither college having other than the usual label and none of the faculty members, so far as ascertained, having plates of importance, with the exception of Charles R. Dryer, of the State Normal. The plate of a former president of Indiana University, Dr. David Starr Jordan, has been referred to elsewhere, this plate having been adopted by Dr. Jordan, however, since becoming president of Leland Stanford.

Rose Polytechnic Institute, Terre Haute, of the non-state colleges, has displayed more interest in plates for itself than any other educational institution in Indiana, Professor John B. Peddle, head of the art department, having designed



DESIGNED BY CARL BERNHARDT

INDIANA BOOKPLATES

plates for both the college proper and for the Department of Drawing, each being highly appropriate. His own personal plate is an attractive one and is something of a symbolical play on his surname, the figure with the pack on its back returning home at sunset, being cleverly worked out.

The alumni of Earlham College, one of the most noted Quaker colleges in existence, has a charming plate, found in all the books presented by its members to the college library, the plate having been designed by Miss May and Miss Grace Greenleaf. The plate, which is the gift of Miss Hettie Elliott, a graduate of the institution, is reminiscent of the former Quaker garb, while the youthful figures in studious attitude, with a presumed college campus stretching away from the latticed windows, adds the necessary scholastic atmosphere, the ensemble being quaint and extremely apropos.

Hanover, Franklin and Wabash Colleges (the latter in Crawfordsville), have no distinctive plates, as has not DePauw University, in Greencastle, or Butler College, in Irvington, a suburb of Indianapolis. Notre Dame, the great Catholic college, in South Bend, had not, a few years since, a plate of its own, although recent inquiry as to the present possible existence of a plate, has not brought out any definite information, but presumably no plate, other than the usual label, is in use.

Of the high schools in the state, Richmond has a plate the purpose of whose making was to adapt to the personality of those of the school adopting it for their own books, the *ex libris* design having been made by Ray White, the motif of the latter being apparent. Shortridge High School, in Indianapolis, is the only other high school in Indiana, so far as known, which has an individual plate, this being made by a student of that school.

The Morrisson-Reeves Library, in Richmond, one of the oldest and the third largest of the public libraries in Indiana,



DESIGNED BY LOUISE FLETCHER TARKINGTON

INDIANA BOOKPLATES

has the most effective plate of any of the public or endowed libraries of the state, although the latter, which have special *ex libris* designs, are very few.

The Morrisson-Reeves plate was designed by E. S. Cathell (Mrs. J. E. Cathell), whose recent essay into the field of decorative design has attracted wide attention, the plate being an admirable one in all that constitutes excellence in this form of art, the lettering being bold and clear and seizing the eye at once, the places for the accession numbers being a consistent part of the *tout ensemble*, and not palpably added as is too frequently the case with this class of plate, the border, whose design is made up of a series of old printers' marks, more or less conventionalized into a whole, being singularly apropos. The motto is the same which appears in the Tiffany window in the reading room, presented to the library by James and Bertha Morrisson (Mrs. Atwater), of Chicago, great-grandchildren of the original founder of the library.

Detailed mention is made of this plate because it embodies all that is fitting for an ideal library plate, it being the most distinctive of its class known to the writer.

The Goshen Public Library has a charming plate, reproduced in this volume, which is unusually good in the lettering, the plate having been designed by William Abbott, a resident of New York but whose home was for long in Goshen.

The Elkhart Public Library has a plate, with a characteristically symbolical motif; and the fourth public library in the state owning an *ex libris* design is that at Crawfordsville, this institution having a plate, striking in effect and of a highly decorative character, done by Fred Nelson Vance, and of faultless proportions for book insertion.

Of other public libraries in Indiana, those at New Albany and Indianapolis have plates in process of the making and which may be completed before the issuance of this volume,



DESIGNED AND CUT ON WOOD BY RAY WHITE

INDIANA BOOKPLATES

their present plates being mere labels, the Indianapolis library plate being especially innocuous.

The Workingman's Institute Library, in New Harmony, has several old label plates, two of which are reproduced herein, these two showing gifts made by two of New Harmony's former famous residents, William Michaux and William Maclure, New Harmony having been the scene of the social experiments of the Scotchman, Robert Owen, and of his more celebrated son, Robert Dale Owen. Interesting old armorial plates have been found in the books in this library, New Harmony having had for its denizens, in the days of the Owens, men and women of international celebrity.

In the Logansport Public Library are to be found, in the books acquired from the Biddle estate, which included much valuable incunabula, many old plates, chiefly of English origin and of no significance to this chronicle save as to their existence within the state limits, a number of old armorial plates being found, likewise, in the books of the Morrisson-Reeves Library in Richmond.

The same class of plate—heraldic—is represented in the volumes to be found in the quaint old library attached to the cathedral in Vincennes, but none of these plates has any connection with the families or life of that city or of the state. Treasures of incalculable value are to be found on this library's shelves. It is related of a Boston collector and bibliophile, when at one time visiting the library, that his cicerone was suddenly startled with the suggestion that if he "would turn his back it would be worth twenty-five thousand dollars" to him, as the bibliophile had discovered a priceless volume, which, later, was transferred to the Vatican. Whether or not this is an apochryphal tale, the fact remains.



DESIGNED BY FRANCIS A. McNUTT



DESIGNED BY MRS. MARION WOODBERRY



DESIGNED BY ANNA HASSELMAN



DESIGNED BY WILLIAM FORSYTH



DESIGNED BY HELEN MCKAY STEELE

CHAPTER VIII.

CITIES AND TOWNS.

ASIDE from Indianapolis and Richmond, more interest is manifested in the history, literature and making of bookplates, in South Bend, Terre Haute, Fort Wayne and Lafayette than in any other of the communities of the state, the writer having shown her collection in the Fort Wayne library in the Spring of 1909, and finding some enthusiasm in this form of decorative art in that city, with one or two excellent small collections.

Fort Wayne possesses an elegant and erudite society and many patrons of art, the Hamilton family, leaders in the social and art life of the town, having lent their wealth and social prestige to the exploitation of an art spirit, fostered by the Fort Wayne School of Art, carried on largely under their auspices, although Mrs. C. B. Woodworth, now deceased, and one of the leading spirits in the club life of Indiana, was one of the school's founders and supporters.

Miss Norah Hamilton, at present a resident of Hull House, Chicago's famous social settlement, is an artist who has made some effective bookplate designs, the originals having been etched, although not necessarily reproduced in that form. Miss Hamilton, so far as known, is the only designer in the state who has etched her *ex libris* product, and it is made distinctive for this reason. While Miss Hamilton decries any comment upon her artistic career, she was a student in New York, and, later in Paris, was so fortunate as to have studied one year under Whistler.

In Terre Haute, the home of the Rose Polytechnic Institute, previously referred to, are found a number of meritorious and charming plates, several designers being residents of that city, including Professor John B. Peddle, whose work in this field has just been commented upon.

Mr. M. A. Craig, formerly of Terre Haute, but at present in Cleveland, Ohio, has made some happy and characteristic



DESIGNED BY MARY OVERBECK

INDIANA BOOKPLATES

ex libris designs, the best of which is that of Mrs. Craig under the name of Sara Elizabeth Dickinson, the plate having been used by Mrs. Craig before her marriage, although the bookplate of Mr. Craig's mother, Mrs. Mary F. Teel, is especially interesting because of the fact that it is one of the very few portrait plates made by an Indiana designer.

Effective *ex libris* designs have also been made by Miss Helen Rood, of Terre Haute, a student in the Chicago Art Institute, the plate shown in this volume being that of her mother, Mrs. George L. Rood, the figure representing Mrs. Rood seated under a favorite birch tree at their summer home in Northern Michigan, the quotation being from "Old Sermons" by Austin Phelps.

One of the few armorial plates owned in the state is that of John G. Floyd, of the same city, a young artist now a student in the State University, Madison, Wisconsin, the plate embodying a device from the Floyd coat-of-arms, whose family insignia it has been for many generations, the present owner being the last of the name.

Interesting is the plate of Robert and Virginia Gilchrist, the design having taken first prize in the 1904 exhibition of the Chicago Art League and having been made by Mrs. Warren Mullett, of Kansas City.

Other good plates owned in Terre Haute are those of Dr. Charles N. Combs, the design of which—emblematic in character and embodying a microscope, skull, a shelf of books showing the owner's favorite writers, Holmes, Fiske, Montaigne and "R. L. S.," with a banderole containing the old monk's motto as given by Fiske—"Disce ut semper victurus, vive ut cras mor turus"—Dr. Combs is having worked over into a more harmonious ensemble; and of Harry J. Baker, a prominent attorney whose small plate has a simple but most appropriate design.

South Bend, the home of Clarence Ball, the well known



DESIGNED BY JESSE FRIEDLEY



DESIGNED BY NORAH HAMILTON



DESIGNED BY JEANNETTE E. LANDWER



Ex Libris · EARLHAM · ALUMNI ·

DESIGNED BY MAY AND GRACE GREENLEAF



DESIGNED BY PAUL MARIOTTE



DESIGNED BY JOHN B. PEDDLE



DESIGNED BY ANNA GODDARD



DESIGNED BY ADA ELLSWORTH



DESIGNED BY L. CLARENCE BALL

INDIANA BOOKPLATES

Indiana artist, has a number of those exquisite *ex libris* designs done by this artist, referred to elsewhere, and there may be other plates owned in that city which has a number of large private libraries, the Progress Club having shown much interest in bookplates and having had one or two addresses made before it on this subject.

In Lafayette, the seat of Purdue University, a number of delightful plates are owned, this being the home of Evaleen Stein, the artist and poet, of whose work mention has been made in previous chapters, and the former residence of Bruce Rogers. Aside from the bookplates designed and owned by those affiliated with Purdue, unusually fine plates are owned by Dr. Richard B. Wetherell, Miss O'Farrell and Miss Besse Coffroth.

William R. Voris, editor and publisher, of Franklin, a maker and collector of bookplates, with an enthusiasm for artistic printing and bookbinding, experimented several years ago in the engraving of *ex libris* designs on wood, the first of which were adaptations and the later originals, all of which were as striking as they were successful.

In Kokomo, very much "in the public eye" as the residence of "The Man From Home," the phenomenally successful play by Tarkington and Wilson, are found several good plates, that of H. W. Vrooman being a charming one in several colors and including the Vrooman arms, this plate having been designed and engraved by the Indiana Electro-type Company, of Indianapolis; the plate of Ruth E. Patten (Mrs. J. C. Patten), reproduced here, having been designed by Miss Helen Ford, of Indianapolis.

One of the oldest Indiana plates is that of Colonel Thomas Guthrie Morrison, a native of Scotland, no longer living, but for many years a resident of New Albany, very few copies being now in existence on account of the destruction of the greater part of Colonel Morrison's library by fire a few years ago, the plate being heraldic, with the



DESIGNED BY GAAR WILLIAMS

INDIANA BOOKPLATES

Morrison arms encircled with the garter and bearing the motto, "*Pretio prudentia praestat*," the design having been made by a noted Scotch artist, Stephen Miller.

Other plates owned by residents of New Albany are a steel engraving, belonging to Harvey Peake, an artist-contributor to *Life*; and that of Mrs. Emma Nunemacher Carleton, a well known magazine writer and collector, whose plate was made by "Ike" Morgan, of Chicago, from an old wood cut of her father's bookstore done in 1846, a circulating library also having been conducted from this bookshop. The lard oil lamp, the old ink bottle and the lady in the poke bonnet, are all reminiscent of that far-away time, and the motto, "Fair and Wholesome Pasturage," from Lamb's "Old Hertfordshire," was suggested by an early perusal of Lamb's essay given her by her father to read.

In Cambridge, Indiana, lives a family of talented sisters, the Overbecks, who have all produced effective and beautiful objects in the handicrafts, Miss Margaret Overbeck, a member of the faculty of DePauw University, in Greencastle, being a designer of note, having been, for some years, a contributor to the *Keramic Studio*, published in Syracuse, New York.

More recently Miss Overbeck has been represented in the principal art exhibitions in the Middle West, her landscapes in oil being striking and possessing that highly decorative note that marks all her artistic product. The plate reproduced here—that of ex-Senator and Mrs. Tilden, Mr. Tilden having once been a member of the DePauw University faculty—is illustrative of this characteristic, being, in its use of line, rather Beardsleyesque in effect.

Miss Mary Overbeck, who has studied with her sister and with Arthur W. Dow, of Columbia University, is a felicitous decorative designer whose work has appeared in the *Craftsman* as well as in the *Keramic Studio*, the plate shown in illustration being that of her brother.



DESIGNED BY HOWARD MCCORMICK



DESIGNED BY HELEN MCKAY STEELE



DESIGNED BY MARGARET STEELE NEUBACHER

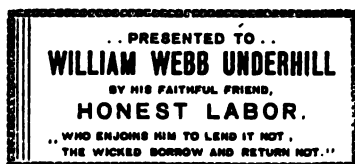
INDIANA BOOKPLATES

though his friends who had long believed in him and viewed his artistic performances with admiration and who finally induced him to exhibit outside his own town, were only confirmed in their firmly cherished conviction that Conner was destined to become known as one of the greatest American landscape painters. Competent and well known critics so adjudged him, a Boston artist of wide reputation, writing at the time of Conner's demise—

“I am deeply sorry to learn of Conner's death. He had great ability. No artist in the United States had greater.”

I take **great pleasure** in lending a book to a person who appreciates it, **takes care** of it, and **returns** it within a proper time. Four or five weeks is ample time in which to read this book. Be kind enough to return it at the expiration of that time.

CHARLES MAJOR'S BOOK LABEL



**Working Men's Institute,
NEW HARMONY.**

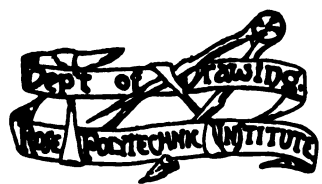
Presented on behalf of the late
WILLIAM MICHAUX.
To be, and remain permanently a part
of the Library.

No.

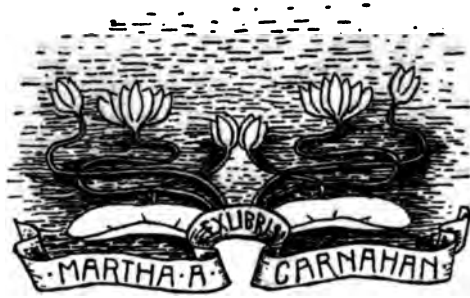
New Harmony

WORKING MEN'S INSTITUTE.

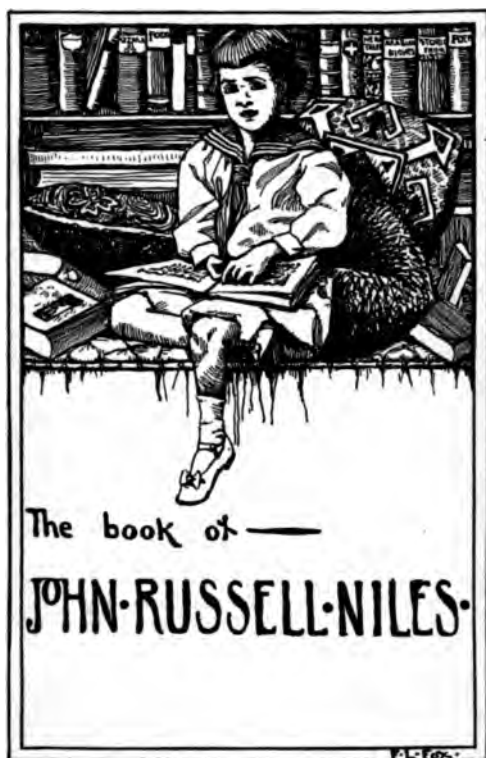
Presented by William Maclure,



DESIGNED BY JOHN B. PEDDLE



DESIGNED BY VIRGINIA ARFORD



The book of —
JOHN·RUSSELL·NILES·

DESIGNED BY FLORENCE FOX



DESIGNED BY DOROTHY VAUGHAN



DESIGNED BY JEANNETTE E. LANDWER





INTRODUCTION TO APPENDIX.

IN THE following appendix will be found an alphabetical list of all those mentioned in the foregoing pages, with as much biographical detail as has been available, and, in the instance of the designers of bookplates, as complete a chronicle of the designs of each as the writer has been able to make. It has not been possible invariably to give the name lettered on the plate, but the possessor is correctly indicated.

The original intention was to give the name of each designer with a list of his or her plates, but this could not be done in all cases so that the names of the owners of the plates often appear with their origin subordinated, as, frequently, the designer of the plate could not be ascertained.

Since the completion of the text several of those whose names are included in the appendix have, through marriage, assumed other nomenclature, Miss Caroline Reeves Foulke, whose plate will be seen in the list of the Bernhardt designs, having become Mrs. John Francis Urie, of Hull House, Chicago; Miss Caroline Hollingsworth, under the Williams head, being Mrs. Louis B. Quinn, of The Windermere, Chicago; Miss Rhea Reid, whose plate was also designed by Williams, now being Mrs. Henry Topping; and Miss Naomi Huber, whose design was made by Paul Kienker, since having become Mrs. Paul Benfeldt.

The appendix is as complete as could be made from the data to be procured, but does not include an index, as the making of the latter was not practicable at the time of the publication of the volume.

APPENDIX.

ABBOTT, WILLIAM, 143 West Forty-second St., New York.

GOSHEN PUBLIC LIBRARY.

JEANNETTE HASCALL ABBOTT.

ELLIS ABBOTT.

RUBY ABBOTT.

FLORENCE L. ABBOTT.

ADAMS, J. OTTIS, "The Hermitage," Brookville, Indiana.

Born in Amity, Johnson County, Indiana; studied in London, 1872-74; in Royal Academy, Munich, 1880-87; bronze medal, World's Fair, St. Louis, 1904; member Society Western Artists; Fine Arts Building Prize, Society Western Artists, 1908.

ARFORD, (MRS.) VIRGINIA, Chicago.

Editor. Native of Indiana.

FREMONT AND VIRGINIA ARFORD.

MARTHA A. CARNAHAN, Worthington, Indiana.

EMMA A. NORVELL (Mrs.), Bloomfield, Indiana.

ARABELLE M. SHRYER (Mrs.), Bloomfield.

HATTIE BURRELL (Mrs. R. T. BURRELL), Indianapolis.

JESSIE GIBLIN.

LUCY LOVE CRAWFORD.

SALLY PETERS. (Musical plate.)

ANGLICAN CLUB OF EARLHAM COLLEGE, Richmond, Indiana.

(Designed by Harmon Maier.)

AUSTIN, ENNIS RAYMOND, South Bend, Indiana.

ENNIS RAYMOND AUSTIN.

AVERY, MARY, Indianapolis.

(Designed by owner.)

BAKER, HARRY J., Terre Haute.

(Designer unknown.)

APPENDIX

BALL, L. CLARENCE, South Bend.

Born in Mt. Vernon, Ohio, 1860. Self taught. Painter in oils, water-color, pastel, black and white. Has exhibited with National Academy of Design, Pennsylvania Academy of Fine Arts, Philadelphia Art Club, Boston Art Club, Society of American Artists, Chicago Art Institute, Cincinnati Museum, Detroit Museum, Fine Arts Department St. Louis Exposition. Member of Chicago Society of Artists.

FRED ELBEL, South Bend.

GEORGE L. HAGAR, South Bend.

BURR C. STEPHENSON, South Bend.

LILLIAN LUMLEY BOOMER, Indianapolis.

MRS. GEORGE PHILIP MEIER, Indianapolis.

VIOLETTE WITWER (MISS), South Bend.

HENRY E. WILDER.

BERNHARDT, CARL LEWIS, Richmond, Indiana.

REV. J. E. CATHELL, Richmond.

LEWIS AND EMILY STUBBS, Richmond. (Deceased.)

WILLIAM DUDLEY AND MARY TAYLOR REEVES FOULKE, Richmond.

CAROLINE REEVES FOULKE (MISS), Richmond.

DR. SAMUEL EDWIN SMITH, Richmond.

IRENE WATT (MISS), Richmond.

NELLE B. HOWARD (MISS), Richmond.

CARL LEWIS BERNHARDT, Richmond.

BIRD, TOM (present address unknown, formerly of Louisville, Kentucky).

JAMES WHITCOMB RILEY.

BICKNELL, GEORGE, Terre Haute.

(Designer unknown.)

BOLIN, CHARLES H., Brazil.

(Color plate. Designer unknown.)

BOOTH, FRANKLIN, New York.

Illustrator. Native of Noblesville, Indiana. Studied in Chicago Art Institute, under J. H. Vanderpoel, Charles Francis Brown and Frederick Richardson; and Art Students' League, New York, under B. West Clindinst.

MEREDITH NICHOLSON, Indianapolis.

APPENDIX

"BOWERS" (formerly cartoonist *Indianapolis News*, now resident in Oregon).

FRANK GRAEF DARLINGTON, Indianapolis.

BRAYTON, ELIZABETH NICHOLSON, Indianapolis.

BUNDY, J. E., Richmond.

Early years of his life were spent in Morgan County, Indiana; self-taught; instructor in Earlham College eight years; painter of landscape and still life; exhibited at Pennsylvania Academy Exhibit; member of Society of Western Artists. Represented in Art Gallery at the World's Fair at St. Louis, 1904, also in the Indiana Building; represented in the permanent collections of the St. Louis Museum of Art, Marion (Indiana) Art League and the Art Association of Richmond.

BURNS, LEE, Indianapolis.

(Plate designed by Helen and Margaret Armstrong, New York.)

BURNS, (MRS.) LEE, Indianapolis.

Monogram plate.

BURR, HORACE, Newcastle.

HORACE AND GRACE BURR, Newcastle.

CATHELL, (MRS.) EDNA STUBBS, Richmond, Indiana.

MORRISON-REEVES LIBRARY, Richmond.

CALVIN, OTIS, Indianapolis.

(Presumably designed by owner.)

CARLETON, MRS. EMMA SHIELDS NUNEMACHER, New Albany.

Magazine writer.

Designer of plate IKE MORGAN, Chicago.

CHIPMAN, (MISS) KATHERINE A., Anderson.

Librarian Carnegie Public Library.

Designer unknown.

CLELAND, MISS ETHEL, Indianapolis.

Plate designed by L. McL.

CLOUDS, F. L., Indianapolis.

(Presumably designed by owner.)

APPENDIX

COFFROTH, MISS BESSE, Lafayette.

(Monogram plate.)

COLE, ARTHUR W. AND EMMA L. T., Lafayette, Indiana.

Designed by W. H. Hopson. (Copper.)

COMBS, M. D., CHARLES N., Terre Haute.

(Designed by owner.)

CONNER, CHARLES, Richmond, Indiana. (Deceased.)

Born in Richmond; February 4, 1852. Died February 15, 1905.
Self-taught. Represented in permanent collections of Herron
Art Institute, Indianapolis, and Richmond Art Association. Ex-
hibited in Fine Arts Section, St. Louis Exposition.

CRAIG, M. A., Terre Haute.

SARAH ELIZABETH DICKINSON (Mrs. M. A. CRAIG), Terre
Haute.

MARY FRANCIS TEEL, Terre Haute.

DAVIS, EDWARD, Purdue University, Lafayette, Indiana.

Plate designed by Payne Adams, New York City, native of
Massachusetts. Design uncompleted.

DEANE, CHARLES H. (1904), Indianapolis.

(Designer unknown.)

DOYON, M. R., Kokomo.

(Designer unknown.)

DRYER, CHARLES REDWAY, Terre Haute.

Member of State Normal Faculty.

(Designer of plate unknown.)

ELLIOTT, WILL M., Logansport.

(Plate designed by Elbert Hubbard.)

ELLSWORTH, (MISS) ADA L., Lafayette.

STANLEY COULTER, Purdue University, Lafayette.

JOHN MILLER SMITH, M. D., Lafayette.

EDWARD AUGUSTUS ELLSWORTH, Purdue University,
Lafayette.

FLOYD, JOHN C., Terre Haute.

(Armorial.)

APPENDIX

FORSYTH, WILLIAM, 15 Emerson Ave., Indianapolis.

Born in Hamilton County, Ohio. Studied at Royal Academy, Munich. Medal at Royal Academy, Munich; silver and bronze medals at St. Louis Exposition, 1904. Represented in John Heron Art Institute, Indianapolis, Kansas City and Minnesota Art Associations.

GEORGE L. COTTMAN, Indianapolis.

FOSTER, MRS. MARY PARKE, Washington, D. C.

Wife of Hon. John W. Foster.

Designer of plate unknown.

FOX, MISS FLORENCE, Richmond.

Studied art with Miss Florence Chandlee, Richmond, and in Bell's Summer School, New Suffolk, Long Island. Newspaper writer.

AGNES COX, Indianapolis.

FLORENCE FOX, Richmond.

HOMER T. YARYAN, Toledo, Ohio.

INDIANA LIBRARY SCHOOL, CLASS 1906.

EMMAJEAN SMITH (MISS), Richmond.

MRS. HAZEL LOWE PHILLIPPS.

JOHN RUSSELL NILES, Nashville, Tenn.

ELIZABETH FOULKE, Richmond.

WILLIAM JETER PHILLIPS.

MARY I. MARTIN, Richmond.

FRENCH, H. EDGAR, Newcastle.

(Designed by owner.)

FRIEDLEY, JESSE, Indianapolis.

EVANS WOOLLEN, Indianapolis.

MARY A. AND CHARITY DYE, Indianapolis.

MOSES S. MCDANIEL.

ROMNEY SPRING.

GODDARD, (MISS) ANNA, Muncie.

MARY HOUGH GODDARD MEMORIAL, Muncie Library.

GREENLEAF, MISS MAY AND MISS GRACE.

CAROLYN LOUISE SALTER, Richmond.

HARRY IRVING MILLER, Chicago.

EARLHAM ALUMNI (COLLEGE), Richmond.

HETTIE ELLIOTT, Richmond.

LEON PHIPPS.

APPENDIX

DANIEL T. PIERCE, wood cut.
DOROTHY PERKINS, wood cut.
JOHN GUTSON DE LA MOTHE BORGLUM, wood cut.
THEODORE GOERCK, wood cut.
WILLIAM E. COMFORT, wood cut.
LYDA MARIX, wood cut.
HOWARD McCORMICK, wood cut.

MCGREW, LILY ROSE. (Possible address Laporte.)
Plate designed by Emma Mona Clark, Chicago.

McNUTT, FRANCES AUGUSTUS, Brixen, Austria.
Author and artist. Native of Richmond, Indiana.
Designer of his own plate.

MCRAE, (MRS.) EMMA MONT, Lafayette, Indiana.
Writer and educator. Member of Purdue University faculty.
Plate designed by Henry Rykers.

MAJOR, CHARLES, Shelbyville.
Novelist.
Label plate.

MARIOTTE, PAUL, Paris, France.
MADAME PAULINE MARIOTTE DAVIES, Purdue University,
Lafayette. (Copper plate.)

MILLER, HARRY, Richmond.
Adaptation from illustration in "Crawford."
Label plate.

MORRIS, RALPH, Richmond.
(Plate designed by Japanese artist.)

MULLETT, (MRS.) WARREN, Kansas City, Missouri.
ROBERT AND VIRGINIA GILCHRIST, Terre Haute.

NEUBACHER, (MRS.) MARGARET STEELE, Indianapolis.
Studied in Herron Art Institute, Indianapolis, under T. C.
Steele and Brandt Steele.

LOUISE AND BOOTH (TARKINGTON).
INDIANAPOLIS SKETCHING CLUB.
INDIANAPOLIS BROWNING SOCIETY.
TEST DALTON.
HORACE LANCASTER.

APPENDIX

JANET P. BOWLES (Mrs.).
MAY AND ARTHUR JOHNSTON.
MINNIE AND JAMES T. BEATTY.
RHODA SELICK.
EDNA MCGILLIARD CHRISTIAN.
MARY ELIZABETH STEELE.
CARLOS AND ANN RECKER.
MARY AND ALFRED BLACKLIDGE.
CHARLES WHITE MERRILL.
CHARLTON ANDREWS.
NOBLE WICKHAM KREIDER.

NEWMAN, (MISS) ANNA, Richmond.

Studied Chicago Art Institute.

EMMA CLEMENTS NEWMAN.

OVERBECK, (MISS) MARGARET.

Native of Cambridge, Indiana. Studied for three years in Cincinnati Academy of Art and with Professor Arthur W. Dow, of Columbia University. Instructor in art in Sayre Institute, Lexington, Kentucky. At present member of the art faculty of DePauw University, Greencastle, Indiana. Member of Woman's Art Club, Cincinnati, and Art Class, Greencastle.

FRANCES CALVIN AND ETHEL ARNOLD TILDEN.

CHESTER ALLEN JEWETT.

HALLIE HILL OVERBECK.

HELEN WILLOUGHBY UNDERWOOD.

OVERBECK, (MISS) MARY, Boulder, Colorado.

Native of Cambridge. Pupil of Arthur W. Dow, Columbia University and of Margaret Overbeck. Designs appear in *Keramic Studio* and *The Craftsman*.

CHARLES B. OVERBECK, Cincinnati.

WILLIS BURNETT WALKER.

M. E. VICKERY (Miss).

CURVIN HENRY GINGRICK.

PATTEN, RUTH E. (Mrs. J. C. PATTEN), Kokomo.

Plate designed by Miss Helen Ford, 1934 North Pennsylvania Street, Indianapolis.

PEAKE, HARVEY, New Albany.

Artist and magazine contributor.

Plate engraved on steel.

APPENDIX

PEDDLE, JOHN B., Terre Haute.

Instructor in drawing Rose Polytechnic Institute.

JOHN B. PEDDLE.

ROSE POLYTECHNIC INSTITUTE LIBRARY.

DEPARTMENT OF DRAWING ROSE POLYTECHNIC INSTITUTE.

REED, HARRY J., Indianapolis.

ROGERS, BRUCE, Houghton-Mifflin Company, Boston, Massachusetts.

Native of Indiana.

JAMES WHITCOMB RILEY.

DR. RICHARD B. WETHERELL, Lafayette.

GEORGE H. MIFFLIN, Boston.

PROFESSOR GEORGE HERBERT PALMER, Harvard University.

MEMORIAL PLATE—"From the library of Charles Elliott Norton, presented to Harvard College."

PERCIVAL LOWELL (astronomer).

HATHAWAY HOUSE.

ROGER LIVINGSTONE SCAIFE AND ETHEL BRYANT SCAIFE.

ROOD, (MISS) HELEN L., Terre Haute.

EVA G. ROOD (MRS. GEORGE L. ROOD), Terre Haute.

RUSH, (MISS) OLIVE, 319 Walnut Lane, Germantown, Pennsylvania.

Native of Indiana. Studied art with J. E. Bundy, in Earlham College, Richmond, Indiana. Later in Pennsylvania Academy of Fine Arts, Philadelphia.

CALVIN C. RUSH.

HAZEL HARTER.

R. LOUISE ADSIT.

MR. AND MRS. JAMES V. SWEETSER.

MR. AND MRS. PRENTISS.

CHARLES E. RUSH.

WILLIAM E. BEASLEY.

BLANCHE NICHOLS.

MR. AND MRS. FRED STEPHENSON.

ALICE D. SMITH.

BERTHA ST. JOHN.

SELICK, (MISS) RHODA, Indianapolis, Indiana.

Designer and instructor in Shortridge High School.

"WEAKLEY," Indianapolis.

APPENDIX

SEYMOUR, RALPH FLETCHER, Chicago.

GEORGE BARR McCUTCHEON, New York.

SCOTT MEMORIAL PLATE.

In Reid Memorial Hospital, Richmond.

SHARPE, (MISS) JULIA GRAYDON, Indianapolis.

Studied in Indianapolis and Art Students' League, New York.

HEWITT HANSON HOWLAND, Indianapolis.

KATE MURRAY WHEELLOCK.

WILLIAM C. BOBBS, Indianapolis.

JOSEPH KINNE SHARPE, Indianapolis.

ALBERTA T. SHARPE, Indianapolis.

JULIA GRAYDON SHARPE.

IDA VIRGINIA SMITH, Indianapolis.

JANE FINDLAY TORRENCE SARGENT.

SHORTTRIDGE HIGH SCHOOL.

(Plate designed by Miles.)

SLAYBAUGH, (MISS) BERTHA STUART, Logansport.

(Plate designed by Staymoz.)

STARK, OTTO, Indianapolis.

Studied with Lefebvre, Boulanger and Cormon, Paris. Member Society Western Artists.

STARKE, JACK, Kansas City.

TARKINGTON (MR. AND MRS. BOOTH TARKINGTON).

STEELE, (MRS.) HELEN MCKAY, Indianapolis.

Native of Indianapolis. Studied drawing and painting in Indiana Art School with T. C. Steele and William Forsyth. Later in John Herron Art School under J. O. Adams. Also studied in Chicago Art Institute in Vanderpoel's life class and Millet's class in design.

THOMAS REID KACKLEY, Indianapolis (deceased).

DURBIN (Ex-Governor and Mrs. Winfield T. Durbin, Anderson).

ANNIE FRASER (MISS).

THE MCKAY FAMILY.

BRANDT STEELE, Indianapolis.

MARY B. NICHOLSON (MISS), Indianapolis.

MR. AND MRS. FRANKLIN B. SNYDER.

APPENDIX

STEELE, T. C., Security Trust Bldg., Indianapolis, Indiana.

Born in Owen County, Indiana. Studied in Royal Academy in Munich, 1880-85; honorable mention at Universal Exposition in Paris, 1900; pictures in Cincinnati and St. Louis Museums, and in Boston Art Club. Member of Society of Western Artists; member of jury of awards, World's Fair, St. Louis. Medal, Wednesday Club, St. Louis.

STEIN, (MISS) EVALEEN, Lafayette.

Poet and decorative artist.

NATHAN STEIN.

ANNE BENBRIDGE O'FERRALL, Lafayette.

PAUL FAUDE.

EDWARD AYRES.

STUDY, HERBERT SPENCER, Vancouver, B. C.

Born in Williamsburg, near Richmond, Indiana, November 5, 1878. Educated in Richmond Public Schools. At present connected with the office department of the Vancouver & British Columbia Railroad, Vancouver, B. C.

MARY ELIZABETH DOAN.

HERBERT SPENCER STUDY.

JOHN NEILSON.

AUDREY TOWNSEND SACKETT.

SARAH M. B. POTTER.

LOUISE LEFEBVRE.

CHARLES MATLACK PRICE.

HARRY T. MCGEE.

JOHN BAKER SWIFT, JR.

TALLMADGE, THOMAS E., Chicago.

CATHERINE EDDY (MRS. ALBERT J. BEVERIDGE).

TAYLOR, SAMUEL, Indianapolis.

(Presumably designed by owner.)

TARKINGTON, LOUISE FLETCHER (MRS. NEWTON BOOTH TARKINGTON).

Artist and poet.

HOWARD B. WETHERELL.

FRANCIS AND WILLIAM HEREFORD.

MARK LEE LUTHER.

GRACE RICHMOND LUTHER.

MR. AND MRS. FRED JOSS, Indianapolis.

APPENDIX

UNDERHILL, WILLIAM WEBB (former resident of Indiana).

Label plate.

VANCE, FRED NELSON, Crawfordsville, Indiana.

Born at Crawfordsville, Indiana, 1880. Studied Art Institute, Chicago; Smith Academy, Chicago; M. Julien Academy, Paris; Colarossi Academy, Paris; Vitti Academy, Paris; Max Bohm, Paris; E. Vedder, Rome; honorable mention, Julien Academy, Paris; member American Art Association of Paris; League of American Artists in Europe; honorary member Art Association of Bloomington, Indiana; honorary member Art League, Crawfordsville, Indiana.

ART LEAGUE, Crawfordsville.

CARNEGIE LIBRARY, Crawfordsville.

VAN DEINSE, CAROLINE, Indianapolis.

Designed by H. E. J.

VAUGHAN, (MISS) DOROTHY, Richmond, Indiana.

DOROTHY VAUGHAN.

MARY VAUGHAN REYNOLDS.

VORIS, WILLIAM, Frankfort.

Designed and engraved several plates on wood, including his own.

VROOMAN, H. W., 505 East Walnut Street, Kokomo.

(Colored armorial plate. Designed and engraved by Indiana Electrottype Co., Indianapolis.)

WHITE, RAYMOND PERRY, Richmond (deceased).

LOUIS FRANCISCO ROSS, M. D., Richmond.

JOHN HOWARD JOHNSON, Richmond.

EDITH TALLANT, Richmond, pen and ink.

EDITH TALLANT, Richmond, wood cut.

FREDERICK TALLANT, California, wood cut.

WILLIAM DUDLEY FOULKE, Richmond, wood cut.

RICHMOND HIGH SCHOOL

HERBERT CLARKE EMERY, Boston (deceased).

WINIFRED WHITE EMERY, Boston.

ESTHER GRIFFIN WHITE.

APPENDIX

WILLIAMS, GAAR, Indianapolis.

Native of Richmond. Studied in Cincinnati Art School and Chicago Art Institute. Staff artist on *Chicago News*. At present cartoonist on *Indianapolis News*.

DUDLEY NORTHROP ELDER, Richmond.

RUDOLPH GAAR LEEDS, Richmond.

S. WICKHAM CORWIN, II., Richmond.

CAROLYN HOLLINGSWORTH (Miss), Richmond.

MAGDALENA ENGELBERT (Miss), Richmond.

RHEA REID (Miss), New York.

MARY GOULD FOULDS, Parkersburg, West Virginia.

FRANK HAROLD, M. D., Richmond.

HARRIET IDA MOHR AND WILLIAM JOHN MOHR, Chicago.

ELIZABETH DREW PATTERSON (Miss), Brooklyn, N. Y.

WILLIAM WILES ELDER, Brooklyn, N. Y.

GEORGE R. WILLIAMS, Richmond.

GRACE LOIS SEINWORTH, Chicago.

FRANK AND EMMA WRIGHT, Libertyville, Illinois.

ETHEL MAURA.

JOHN AND ALICE GRIFFIN.

WILLIAM MALETTE COLWELL.

WOODBERRY, (MRS.) MARION B., Lafayette.

CHARLES H. BENJAMIN, Purdue University, Lafayette.

CHARLES G. AND MARION WOODBERRY, Lafayette.

WOODWORTH, (MRS.) L. E., Ft. Wayne (deceased).

Designer of plate, Ronald Dawson, Ft. Wayne.

WORKING MEN'S INSTITUTE, New Harmony, Indiana.

Various label and presentation plates.

ZARING, (MRS.) LOUISE, Greencastle.

Born Cincinnati, Ohio. Studied Art Institute, Chicago; A. S. League, New York. Vitti Academie and Academie Colarossi, Paris.

C. L. (MRS. CLARA LAMMERS).

MR. AND MRS. J. O. CAMMACK.

MRS. LUELLA MANNINGER.

L. Z. (MRS. L. ZARING).

L. AND C. Z. (DR. AND MRS. C. T. ZARING).

L. E. Z. (Gift plate.)

BIBLIOGRAPHY.

THE writer is the only person, to her present knowledge, who has written concerning Indiana bookplates, although two articles, one of which appeared in the *Indianapolis Star*, the other in the *Indianapolis News*, in 1903, were prepared by attaches of those papers at the time the writer's then small collection was shown in Indianapolis in connection with an exhibition of art-bookbindings.

Mr. W. H. Fox, former director of the Herron Art Institute, also wrote in the *Indianapolis News* with reference to the display of the collection in the Institute in 1909.

The *Ex Libris Journal*, now out of print, reproduced, in part, one of the writer's articles in an American art magazine on this general subject.

"Indiana Bookplates," *The Craftsman*, May, 1903.

—ESTHER GRIFFIN WHITE.

"Indiana Designers of Bookplates," *Brush and Pencil*, August, 1905.

—*Ibid.*

"A Rare Collection of Bookplates," *Indianapolis Sunday Star*, March 14, 1909.

—*Ibid.*

FILES OF

Richmond Palladium.

Richmond Evening Item.

Richmond Sun-Telegram (no longer published as separate paper).

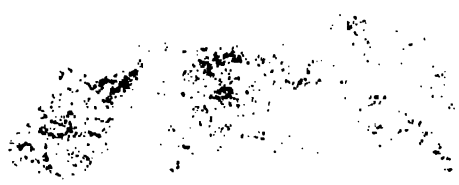
Richmond Morning News.

Indianapolis Journal.

Indianapolis Star.

Indianapolis News.

The Ex Libris Journal, London.







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